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# DOMINION PIANO BOOK

PART  
**TWO**

Containing interesting  
and carefully-selected  
instructive material  
arranged in progressive  
steps for students  
in the second  
grade

EMPIRE  
MUSIC  
SERIES

*By*

**MARGERY M. KENNEDY**

*and*

**PETER C. KENNEDY**

PRICE **75** CENTS

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## Foreword

Music is universally loved. It is the natural form of emotional expression and brings with it a steadily growing desire for seeking out the many lovely and often hidden beauties to be found in the works of the composers.

Too often, alas, this mood has been in danger of decline through meeting too early technical difficulties that loom as unsurmountable barriers. The loss of interest in piano practice is often caused by the forced study of uninteresting pieces and exercises, admitting they have technical value in many cases, even the adult mind finds them dull.

Teachers will quickly perceive that in compiling this book the authors have taken great care to eliminate awkward hand positions and jumps—thus leaving the players free to interpret the music without unnecessary technical difficulties.

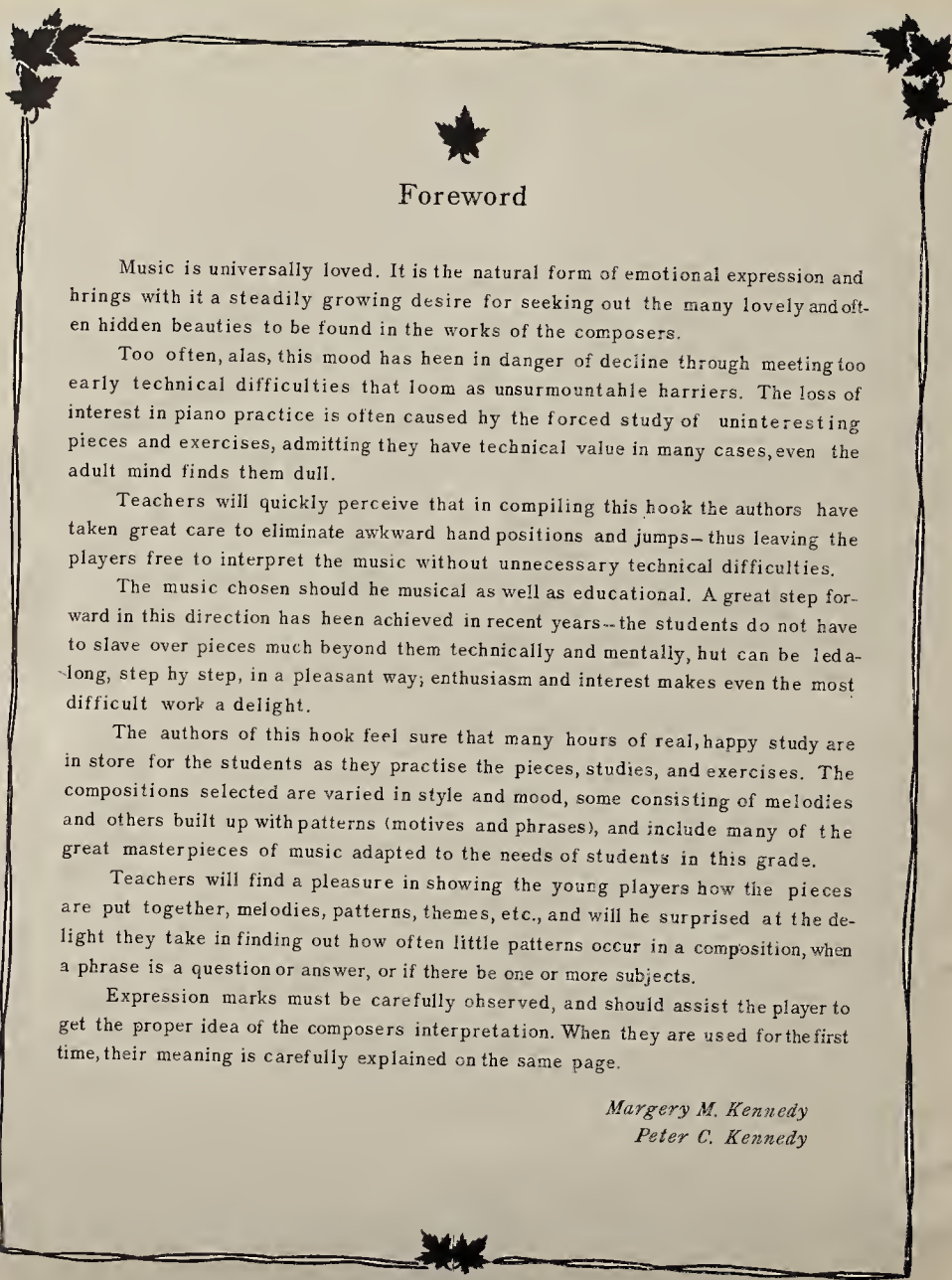
The music chosen should be musical as well as educational. A great step forward in this direction has been achieved in recent years—the students do not have to slave over pieces much beyond them technically and mentally, but can be led along, step by step, in a pleasant way; enthusiasm and interest makes even the most difficult work a delight.

The authors of this book feel sure that many hours of real, happy study are in store for the students as they practise the pieces, studies, and exercises. The compositions selected are varied in style and mood, some consisting of melodies and others built up with patterns (motives and phrases), and include many of the great masterpieces of music adapted to the needs of students in this grade.

Teachers will find a pleasure in showing the young players how the pieces are put together, melodies, patterns, themes, etc., and will be surprised at the delight they take in finding out how often little patterns occur in a composition, when a phrase is a question or answer, or if there be one or more subjects.

Expression marks must be carefully observed, and should assist the player to get the proper idea of the composers interpretation. When they are used for the first time, their meaning is carefully explained on the same page.

*Margery M. Kennedy*  
*Peter C. Kennedy*



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Listen carefully to the quality of the tone produced. To the pianist, like the singer and violinist, a beautiful tone is one of the first essentials. Keep the muscles alert and buoyant neither stiff nor flabby.

Notice the simplicity of this charming little number. The pattern of four notes in measure 1 is repeated in measure 2, but is a tone higher. Measures 3 and 4 end with a question. Measures 5 and 6 are the same as measures 1 and 2. Measures 7 and 8 answer the question in 3 and 4.

## A Tiny Thought

Key of F major

Moderato (M.M.  $\text{♩} = 100$ )

Harvey Worthington Loomis  
Revised by Jacob Weinberg

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*Moderato* = In moderate time

*M. M. ♩ = 100* = Means to set the metronome at 100 and give each quarter note one count.

$\frac{4}{4}$  = Four counts to the measure - each quarter note gets one count.

*p* - piano = softly

*mp* - mezzo piano = rather softly

*cresc.* - crescendo = gradually getting louder.

*subito* = Suddenly

increasing      decreasing

= Means to repeat

Scale of C major

Scale of F major

Key Signatures

Wolfgang A. Mozart  
(Jan. 27, 1756 - Dec. 5, 1791)

(Jan. 27, 1756 - Dec. 5, 1791)

35 years

[illegible]

*f. forte - loud*

*f forte* = Loud

*mf* mezzo forte = Rather loud

# Happy Children

Wolfgang A. Mozart

(Jan. 27, 1756 - Dec. 5, 1791)

Allegretto

Allegretto

measures 1-8

mf

p

Fingerings: 1, 4, 1, 2, 3, 4, 2, 1, 4, 3, 2, 1, 5, 2, 1, 5, 1, 2

Articulation: slurs, accents, staccato marks

1 1 4 2 2

*mf* *mf* *p*

*Allegretto* = Not as quickly as *allegro*

*Allegretto* = Not as quickly as allegro



## A Rustic Dance

Allegro

Le Couppey

*Allegro* = Moving quickly*f* - forte = Loud*mf* - mezzo forte = Rather loud*pp* - pianissimo = Very soft*ppp* = Very, very soft*dim.* diminuendo = Gradually getting softer.

♯ Staccatissimo = Cut very short.

◡ a pause = Hold the note a little longer.

Scale of G major



## HOW TO USE THE PEDAL

7

"The more I play the more thoroughly I am convinced that the pedal is the soul of the Piano"- said Rubinstein.

It will be interesting to show the students the effect the dampers have on the strings; press down the damper pedal (one to the right) and sing into the piano, the same tones in the instrument will vibrate in sympathy- then release the pedal and the tone will be cut off.

Place the heel firmly on the floor with the ball of the foot upon the pedal, press the pedal down and up firmly, do not lift the foot off the pedal when using it.

Count four to each measure pressing pedal down on each count; this is to accustom the ankle to the movement, before starting to play the notes.

Count: one two three four | one two three four | one two three four

Count: one half two half three half four half | Count: one half two half three half four half

In the next exercise use what is called syncopated pedalling- play the notes now using third finger only at first. Be sure to make the passage perfectly connected (*legato*) with the use of the pedal.

Count: one half two half three half four half | one half two half three half four half | one two three four

The effect of above:

## A Little Hymn

## A Joyful Rhythm

Like a Waltz

Polish Folk Song

Staccato (hand movement) The tones must be short and crisp. Using the third finger at first, let the hand fall on the key then rebound lightly (like a rubber ball bouncing). Keep the fingers quiet, allowing the hand to do the work.

## Good Morning

Moderato

Arthur Edward Johnstone

staccato = Short, detached.

cresc. crescendo = Gradually getting louder.

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FRANZ JOSEPH HAYDN  
(March 31, 1732 - May 31, 1809)

Haydn's father and mother both loved music. Young Joseph, when five years of age, showed real musical talent and loved to sing, sometimes playing an imaginary accompaniment on two pieces of stick for a violin and bow.

Later he was taught Harpsichord and Violin playing while singing as a choir boy in Vienna. When his voice broke the choir-master turned him out to make his own way in the world, using as an excuse a prank of young Haydn's, who had cut off another boy's pigtail (worn at the time). A kind friend, however, gave him a room in an attic where, with an old harpsichord, he studied and although often hungry he finally became a great musician. His motto was "I will not give up."

Prince Esterhazy engaged him as director of his orchestra, and while there he wrote much of the music that is loved today.

Mozart lovingly called him Papa Haydn.

When 76 years of age he attended a performance of his great oratorio "The Creation." As he left the hall a former pupil kissed him—that pupil was Beethoven.

## A Sunny Morning

Joseph Haydn

*Allegretto*

The musical score for "A Sunny Morning" by Joseph Haydn is presented in three systems. Each system consists of a treble and bass staff. The first system begins with a mezzo-forte (mf) dynamic and concludes with a piano (p) dynamic. The second system starts with a mezzo-forte (mf) dynamic. The third system begins with a forte (f) dynamic and ends with a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings.



# The Organ Grinder's Song

Moderato

 Peter I. Tschaikowski  
 (May 7, 1840 - Nov. 6, 1893)

*p with much expression*

*mf*

Make the melody sing out, Sometimes it is in the right hand, sometimes in the left.

Chromatic Scale - Keep fingers alert and arm loose.

Practice each hand separately - For developing an even scale.

R.H.

L.H.

# A Little Chat

11

Here we find simple scale, passage and chord work in combination with much demand for expression. In every measure *something* will have to be attended to in the way of *cresc.* or *dim.*. Notice for instance the second measure where the right hand has reached about a *mf* and the left hand is called upon to play a *pp* chord. Such "trifles" go a long way toward making fine playing and it is well worth while to cultivate them in young players.

Moderato grazioso (♩ = 126)

Harvey Worthington Loomis  
Revised by Jacob Weinberg

The musical score for 'A Little Chat' is written for piano in 3/4 time. It consists of three systems of music. The first system has four measures, the second has five, and the third has four. The key signature has one sharp (F#). The score includes various dynamic markings: *p* (piano), *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-5. There are also slurs and accents throughout the piece.

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*moderato e grazioso* - Gracefully in moderate time. *mp* mezzopiano - Rather soft.

Scale of A minor (Harmonic)

The scale of A minor (harmonic) is shown in two parts: ascending and descending. The ascending scale is: A1, B2, C#3, D4, E5, F#6, G7, A8. The descending scale is: A8, G7, F#6, E5, D4, C#3, B2, A1. The notes are written on a single staff with fingerings indicated by numbers 1-5.

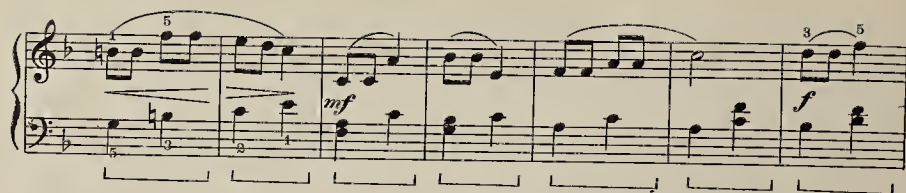
## In Happy Mood

In this number the little patterns are very marked - how often does this one appear?

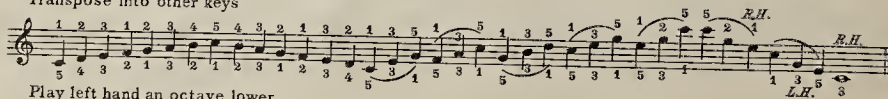
Lightly at a moderate speed

P.C.K.

The musical score for 'In Happy Mood' is written for piano in 2/4 time. It consists of two systems of music. The first system has four measures, and the second has four. The key signature has two flats (Bb, Eb). The score includes the dynamic marking *rather softly*. Fingerings are indicated by numbers 1-5. There are slurs and accents throughout the piece.



Transpose into other keys



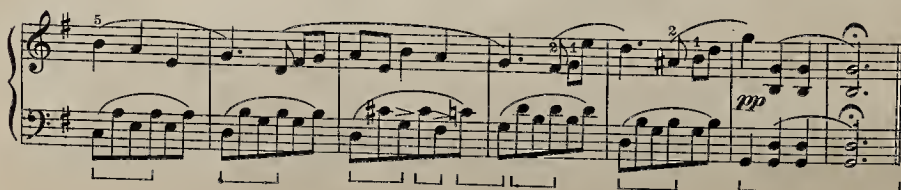
Play left hand an octave lower

## Moonbeams

(NOCTURNE)

Slowly and Dreamily

D'Orso





# Christmas is Coming

13

*Allegretto* Hungarian Folk Song

*mf* *pp* echo effect

*mf* *pp* slower towards end

*8va*..... Play an octave higher

# Sparkling Fingers

Arranged by P.C.K.

*Daintily*

*mp* *mf*

*rit* *in time*

\*Acciaccatura (Crushing Note)

Practically played together, but short note cut off at once

## Stepping Stones and Running Water

M. M. K.

Deliberately

*mf*

*p* with sparkle

*R*

*L*

1 2 3 4 5

M. M. K.

Musical score for "The Merry Widow" by Franz Lehár, measures 1-4. The score is in 3/4 time, key of D major (two sharps). It features a piano (p) and mezzo-forte (mf) dynamic range. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and articulation marks.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line, likely for a voice or a single instrument. It consists of 8 measures. The first measure is marked *mf* and contains a half note G4 and a half note A4. The second measure is marked *R* and contains a half note B4 and a half note C5. The third measure is marked *mf* and contains a half note D5 and a half note E5. The fourth measure is marked *R* and contains a half note F#5 and a half note G5. The fifth measure is marked *p* and contains a half note A5 and a half note B5. The sixth measure is marked *p* and contains a half note C6 and a half note D6. The seventh measure is marked *p* and contains a half note E6 and a half note F#6. The eighth measure is marked *p* and contains a half note G6 and a half note A6. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

For building strength in fingers—an aid to keeping hand arched

Hand strength in fingers - an aid to keeping hand arched

# The Indian Pow Wow

15

DANCE

Allegro (Steady Rhythm)

M. M. K.

Drums

*mf*

end with strong accent

The main musical score consists of five systems of piano accompaniment. Each system has a treble and bass staff. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The tempo is marked 'Allegro (Steady Rhythm)'. The first system starts with a piano (p) dynamic and includes fingerings (1, 2, 3, 4) and accents. The second system continues the melody and bass line. The third system features a more complex bass line with triplets and sixteenth notes. The fourth system includes a mezzo-forte (mf) dynamic marking. The fifth system concludes with a 'strong accent' marking on the final note.

Scale of D minor (Natural)

5 4 3 2 1 3 4 5 4 3 2 1 3 2 1 2 3 4 5

Key Signatures

The scale of D minor (Natural) is shown in treble clef, 2/4 time. The notes are D, E, F, G, A, B, C, D. The fingerings are indicated above the notes: 1, 2, 3, 4, 5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5.

Scale of D minor (Harmonic)

5 4 3 2 1 3 4 5 4 3 2 1 3 2 1 2 3 4 5

The scale of D minor (Harmonic) is shown in treble clef, 2/4 time. The notes are D, E, F, G, A, B, C, D. The fingerings are indicated above the notes: 1, 2, 3, 4, 5, 4, 3, 2, 1, 3, 2, 1, 2, 3, 4, 5.



Repetition Exercises. At a moderate speed just lift the fingers off the keys. In rapid playing of these exercises the fingers slip off the keys under the palm of the hand


R. H. 

L. H. 

## Finger Fancies

Brightly

M. M. K.



## Nursery Rhyme

Allegretto

Arthur Edward Johnstone



# A Little Song

17

Andante

Johann Sebastian Bach  
(March 21, 1685 - July 28, 1750)

Handwritten musical score for 'A Little Song' by Johann Sebastian Bach, measures 1 through 12. The piece is in 4/4 time and B-flat major. The tempo is marked 'Andante'. The score is written for piano (p) and includes dynamic markings *mf* and *mp*. The first system (measures 1-4) starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system (measures 5-8) features a mezzo-forte (*mf*) dynamic. The third system (measures 9-12) returns to a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The bass line includes a 'cresc.' marking in measure 10.

Andante = Leisurely (at a walking pace)

Combining legato and staccato. Use hand staccato

Handwritten musical score for 'A Little Song' by Johann Sebastian Bach, measures 13 through 20. The tempo is marked 'Andante'. The score is written for piano (p) and includes dynamic markings *mf* and *mp*. The first system (measures 13-16) features a mezzo-forte (*mf*) dynamic. The second system (measures 17-20) returns to a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The bass line includes a 'cresc.' marking in measure 18.

Same principle using broken chords

Handwritten musical score for 'A Little Song' by Johann Sebastian Bach, measures 21 through 28. The tempo is marked 'Andante'. The score is written for piano (p) and includes dynamic markings *mf* and *mp*. The first system (measures 21-24) features a mezzo-forte (*mf*) dynamic. The second system (measures 25-28) returns to a piano (*p*) dynamic. Fingerings are indicated by numbers 1-5 above or below notes. The bass line includes a 'cresc.' marking in measure 26.

# Three Blind Mice

For three players at one Piano

Arranged by P. C. K.

Brightly with humor

1st Player *mf* *f*

2nd Player

3rd Player

Three blind mice See how they run. They all ran af-ter the farm-er's wife, She

cut off their tails with the carv-ing knife

Did you ev - er see such a thing in your life As

three blind mice

8va... *p* *pp*

as the mice disappear

Poor blind mice. *mp*

$\frac{6}{8}$  In six eight time each eighth note receives one count- or if played quickly each dotted quarter  $\frac{6}{8}$  receives one count.  $\frac{6}{8}$  one two three four five six | or  $\frac{6}{8}$  one two ||

Scale of D major

Key Signatures



# The Patrol

19

In strict tempo (march like)

Oesten

Begin softly and gradually get louder to *f*

*f*

gradually getting softer

*mp* *p* *pp*

Drum

Detailed description: This is a musical score for a piece titled 'The Patrol' by Oesten. It is in 2/4 time and marked 'In strict tempo (march like)'. The score is written for piano and drum. The piano part has a treble and bass staff. The drum part is indicated by a single line with a 'Drum' label. The score begins with a piano introduction marked 'Begin softly and gradually get louder to *f*'. The piano part features various melodic lines with fingerings (e.g., 3 4 3 2 1, 8, 4, 5 3 1) and dynamics including *f*, *mp*, *p*, and *pp*. The drum part consists of a steady eighth-note pattern. The score ends with a section marked 'gradually getting softer'.

# When Grandma Danced

Moderato

Ignaz Joseph Pieyel

*mf*

Detailed description: This is a musical score for a piece titled 'When Grandma Danced' by Ignaz Joseph Pieyel. It is in 3/4 time and marked 'Moderato'. The score is written for piano. The piano part has a treble and bass staff. The score begins with a piano introduction marked *mf*. The piano part features various melodic lines with fingerings (e.g., 5 1, 5 1, 5 1, 5 1, 4 1, 4 2, 4 2, 3 1, 4 2, 3 1, 4 2, 5 3, 3 1, 4 2, 5 3, 4 1, 5 1) and dynamics including *mf*. The score ends with a section marked *mf*.

## A Little Polka

Arthur Edward Johnstone

Moderato  $\frac{3}{4}$

*mf* *cresc.* *f* *mf*

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## This and That

P. C. K.

Gracefully

*mp* *mf* *dim.* *rit.* *pp*

Scale of E minor (*Harmonia*)

Key Signatures

Solid Chords—gives freedom in moving from octave to octave on keyboard

21

Connect smoothly from hand to hand, as left hand crosses over right hand, and right over left

### Up The Hill

With free swinging motion

M. M. K.



# Theme

from "UNFINISHED SYMPHONY"

## SECONDO (Second Part)

Franz Schubert  
(Jan. 31, 1797 - Nov. 19, 1828)  
Arranged as Duet by P. C. K.

Gracefully

*p* *mp* *pp* *mp* *p*

*softly and slowly fading away*

$\text{half note} = \text{Half staccato}$

# Theme

23

from "UNFINISHED SYMPHONY"

PRIMO (First Part)

Franz Schubert  
(Jan. 31, 1797 - Nov. 19, 1828)  
Arranged as Duet by P. C. K.

Gracefully

*pp*

*mp*

*mf*

*p*

*softly and slowly fading away*

## A Shady Nook

Not too fast

Czechic Folk Song

*mp*

*mf*

*mp*

*p rit.*



FREDERIC CHOPIN  
(Feb. 22, 1810 - Oct. 17, 1849)

Chopin was the son of cultured parents and received his early education in his Father's school along with sons of the Polish nobility.

The first time Frederic performed before a large audience, his Mother, like all mothers, dressed him with great care. After the concert his Mother, who could not attend, asked him what the audience liked best. He replied, "Oh! Mother, they all looked at my new lace collar!"

Later he went to live in Paris where he became famous as a Composer, Pianist, and Teacher. Nearly all his music was written for the piano, the instrument he so dearly loved. Schumann was so delighted with the poetry and beauty of his compositions that he wrote an article in which he said,

"Hats off! gentlemen - a genius!"



# Wishing

25

Moderately fast - Waltz rhythm Polish Folk Song

*mf* *cresc. a little hurried* *In time*

*mf*

*rit.* *p* *cresc. a little hurried*

Played harp like, one note after each other from the lowest note up

Connecting links of scale. The thumb should remain stationary, the hand swinging easily to place fingers over notes to be played. Transpose into other keys.

R.H. L.H. R.H. L.H.

Move thumb lightly from key to key keeping hand and arm loose.

## Come Waltz With Me

(Artist's Life Waltz)

In Waltz time

Johann Strauss

*mf cantabile*

*softly*

*rit.*

*mf a tempo*

*rit.*—gradually getting slower

The musical score consists of six systems of staves. The first system shows a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) instruction. The third system features a *f* (forte) dynamic marking and a *mp* (mezzo-piano) marking. The fourth system includes a *cresc.* instruction. The fifth system features a *f* (forte) dynamic marking. The sixth system concludes with a *p* (piano) dynamic marking and a repeat sign. The word 'Fine' is written below the second system.

*Dal Segno* - From the sign

Repeat from  $\text{S}$   
end at the word 'Fine'  
pronounced (Fee-nay)





ROBERT SCHUMANN  
(June 8, 1810 - July 2, 1856)

When quite young Schumann was passionately fond of music, and while at the piano he would imitate the walk or speech of his school fellows. If a boy was merry the music was full of fun, and if solemn the music was sombre.

His mother wanted him to study law, which he did at first, but finally obtained her consent to become a musician.

In trying to become a great pianist too quickly he used an apparatus to strengthen his right hand, but ruined it instead.

After this great disappointment he turned his attention to composing. His greatest source of inspiration was Clara Wieck his teacher's daughter, who later became his wife. She was not only a noble character, but also one of the world's greatest piano players. By her love and devotion she helped to make him the great composer he became. For their children Schumann composed a set of pieces called, "Scenes from Childhood".

## March of the Cubs

Robert Schumann

With well marked accents

# The Cuckoo Call

29

Allegretto

Breslau

The musical score is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The piece is marked 'Allegretto' and 'Breslau'. The score consists of five systems of music. Dynamics include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano). Fingerings are indicated by numbers 1-5 above or below notes. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line.

## A Pirate Story

Here we have a bold little tone picture descriptive of the title. This characteristic number is to be played with firmness of touch and perfect evenness of tempo.

Allegro gioioso

Maxwell Eckstein  
The Children's Hour, No. 4

*mf*

*p*

*poco rit.*

*mf*

*a tempo*

*Allegro gioioso* = Quickly and jolly.

*poco rit.* = Holding back a little.

*a tempo* = In time - the rate of movement in which a piece is played.

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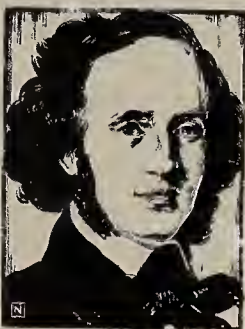


# The Mimic

31

Mischievously Saxony Folk Song

Scale of A major Key signatures



*Felix Mendelssohn*

FELIX MENDELSSOHN  
(Feb. 3, 1839 - Nov. 4, 1847)

Mendelssohn was fortunate in being the son of wealthy parents who fairly lived in the atmosphere of music.

His very name Felix (happy) was just like his character. Wherever he went he made friends. The late Queen Victoria, who delighted in his music, played duets with him, and sang for him.

His sister Fanny was his inseparable companion and when Felix began to compose music his sister did the same - together they wrote the wonderful book of compositions called "Songs Without Words" in which the fingers sing the melody to a soft accompaniment as a background. When only seventeen he wrote the fairy-like music to Shakespeare's "Midsummer Nights Dream," and later added the "Wedding March" so often played at Church weddings. Clara Schumann said his piano playing was a delight - "She forgot the player in the full enjoyment of the music."

## Woodland Spells

Felix Mendelssohn  
(Feb. 8, 1809 – Nov. 4, 1847)

Andante

The musical score for 'Woodland Spells' is presented in six systems. Each system contains a treble and a bass staff. The tempo is marked 'Andante'. The key signature is one sharp (F#). Fingerings are indicated by numbers 1 through 5 above or below the notes. The music is written for piano accompaniment.

Some fingers playing legato while others are repeating notes. For part playing.

This system illustrates a specific fingering technique. It shows a treble staff with notes and fingerings (1-5) and a bass staff with notes and fingerings (1-5). The notation includes slurs and repeat signs, indicating a specific fingering pattern for the notes.

# Rosamunde

33

In a tranquil moderately slow tempo

Franz Schubert

(Jan. 31, 1797 - Nov. 19, 1828)

The musical score is written for piano in G major, 4/4 time. It consists of five systems of two staves each. The first system begins with a mezzo-piano (*mp*) dynamic. The melody in the right hand features a series of eighth-note patterns, often beamed in pairs, with some triplets indicated by a '3' over the notes. The left hand provides a steady accompaniment of eighth notes. The second system continues the melodic and harmonic development. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system contains the instruction 'gradually getting slower and stronger' and a fortissimo (*f*) dynamic marking, followed by 'a tempo' and 'very softly'. The fifth system concludes the passage with a return to a moderate tempo and dynamics.

## Lovely Minka

At a moderate pace

Russian Folk Song

The musical score for 'Lovely Minka' is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major). The score consists of four systems of two staves each. The first system includes a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes, both marked with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system features a mezzo-forte (*mf*) dynamic in the treble staff. The fourth system returns to a piano (*p*) dynamic. The melody is characterized by triplet rhythms and a simple harmonic accompaniment in the bass.

Scale of B flat major

The scale of B-flat major is shown in treble and bass clefs. The treble clef scale starts on B-flat and ends on B-flat, with fingerings indicated above and below the notes. The bass clef scale starts on B-flat and ends on B-flat, also with fingerings indicated. The scale is divided into five groups of notes, each with a corresponding key signature symbol (one flat) and a set of numbers (1-5) indicating the fingerings for each note.

Key signatures

Scale of G minor (Harmonic)

The scale of G minor (Harmonic) is shown in treble and bass clefs. The treble clef scale starts on G and ends on G, with fingerings indicated above and below the notes. The bass clef scale starts on G and ends on G, also with fingerings indicated. The scale is divided into five groups of notes, each with a corresponding key signature symbol (two flats) and a set of numbers (1-5) indicating the fingerings for each note.

Key signatures



# Prancing and Dancing

35

Brightly and staccato

Carl Czerny  
(1791 - 1857)

In  $\frac{3}{8}$  time each eighth note receives one count

## Ring Around a Rosy

Alliegretto

Arranged by P. C. K.

# The Evening Star

From the Opera "TANNHÄUSER"

Richard Wagner

(May 22, 1813 - Feb. 13, 1883)

Thoughtfully

Be sure to lift the left hand gracefully over the hand that is playing the melody. With careful use of the pedal this will produce a fine effect.

Stretching exercise. Keep fingers curved as much as possible. Play in all keys

Scale of E flat major

Key Signatures

# A Musical Story

37

Moderato

I

Anton Diabelli  
(1781 - 1858)

*fp* *dolce* *f*

*p cantabile* *mf*

*f*

*cantabile* = In a graceful singing style      *fp* = Loud Soft

Common or  $\frac{1}{4}$  TEMPO

II

Andante con espressione

*p* *f*

*p* *mf*

*cresc.* *dim.* *rit.* *p* *a tempo*

*f* *p*

## Yearning

(7th SYMPHONY)

Ludwig van Beethoven  
(December 16, 1770 - May 26, 1827)

Allegretto

*pp*

*f* A minor (Melodi)

*pp*

Key Signatures



# Dancing 'Round the Maypole

39

Allegro moderato

Franz Joseph Haydn  
(March 31, 1732 - May 31, 1809)

The musical score is written for piano in G major and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score begins with a treble staff containing a series of eighth and sixteenth notes, with fingerings 4, 3, 2, 1, 3, 1, 3, 1. The bass staff has a whole note G. The first system ends with a treble staff note and a bass staff whole note G. The second system starts with a treble staff note and a bass staff whole note G, followed by a treble staff note and a bass staff whole note G. The third system starts with a treble staff note and a bass staff whole note G, followed by a treble staff note and a bass staff whole note G. The fourth system starts with a treble staff note and a bass staff whole note G, followed by a treble staff note and a bass staff whole note G. The fifth system starts with a treble staff note and a bass staff whole note G, followed by a treble staff note and a bass staff whole note G. The score includes dynamic markings *mf*, *p*, and *f*, and the instruction *staccato*. The piece concludes with a final cadence in the treble staff.

## Early in the Morning

Right hand: crisp staccato and phrasing  
Left hand: firm syncopation

MORCEAU

AWAKE!

Very gaily and fast

Marie Seuel-Holst, Op. 14, No. 3

*p* Birds greet the morn-ing sun,  
Oh, what fun, Oh, what fun Birds greet the morn-ing sun,  
*p* Tweet, tweet, tweet! *f* come prima  
Mis - ter Breeze,  
*p* Shakes the trees, Vio - lets blue, Wake up too!  
*cresc.* *p subito* *cresc.*

come prima = As at first

*f* come prima

*mp* Rip - ples break, *p* On the

lake, *pp* Sun - beams peep, Who could sleep?  
*cresc.*

*f* come prima *p*

*largamento* Tweet, tweet, tweet! 'Tis morn, a - wake! Tweet!  
8

*largamento* = A broad free style.

## Country Gardens

(Traditional Morris Dance Tune)

Arranged by P. C. K.

Animated with crisp touch

The musical score for 'Country Gardens' is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *mf*, *f*, *p*, *crescendo*, and *mp*. The piece is marked 'Animated with crisp touch' and is a traditional Morris dance tune arranged by P. C. K. A handwritten 'X' is visible above the first system.

*mf*

*f*

*p*

*crescendo*

*mp*

*crescendo*

*mf*





*marcato* = with well marked accents

## Dripping Water

SECONDO (Second Part)

P. C. K.

*Lively and lightly*

*mp* *L.H.* *R.H.* *p*

*mf* *mf* *L.H.*

*f* *Fine*

*Rather Slower* *p*

*rit.* *In time* *Da Capo*

*D.C. Da Capo* = From the beginning, end at the word "Fine"

# Dripping Water

45

PRIMO (First Part)

P. C. K.

Lively and lightly

The musical score for "Dripping Water" is written for piano. It consists of five systems of music. The first system is marked *mp* and *mf*. The second system is marked *p*. The third system is marked *f* and *Fine*. The fourth system is marked *mp* and *Rather Slower*. The fifth system is marked *rit.*, *In time*, and *slower*. The score includes various musical notations such as notes, rests, and fingerings.

D. C. Da Capo = From the beginning, end at the word "Fine"

Da Capo

## Gavotte

## An Old Fashioned Dance

### Stately and Rhythmic

Gossec

*Staccato and Polka* Gossec

*p and staccato*

*mp*

*p*

*mf*

*R.H.*

*L.H.*

*slow up towards the end*

When played an octave higher in both hands, this makes an ideal music box number.



# Minuet

47

from the Opera "BERENICE"

Rather slow and in graceful style

George Frederick Handel  
(Feb. 23, 1685 - April 14, 1759)

The musical score is written for piano and left hand (L.H.). It consists of six systems of music. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo/style is indicated as "Rather slow and in graceful style".

**System 1:** Starts with a piano (*p*) dynamic. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment. Fingerings are indicated with numbers 1-5.

**System 2:** Dynamics change to mezzo-forte (*mf*), forte (*f*), and piano (*p*). The right hand has more complex figures with slurs and ties. Fingerings are clearly marked.

**System 3:** Begins with a mezzo-forte (*mf*) dynamic. The right hand continues with flowing sixteenth-note patterns. The left hand has a simple bass line.

**System 4:** This system features rapid sixteenth-note passages in both hands. Fingerings are essential for the right hand's agility.

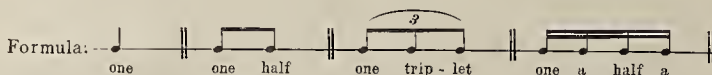
**System 5:** Marked "In time" and "rit." (ritardando). Dynamics include piano (*p*) and mezzo-forte (*mf*). The tempo seems to change slightly here.

**System 6:** Ends with mezzo-piano (*mp*) and piano (*p*) dynamics. The piece concludes with a final cadence in the right hand.

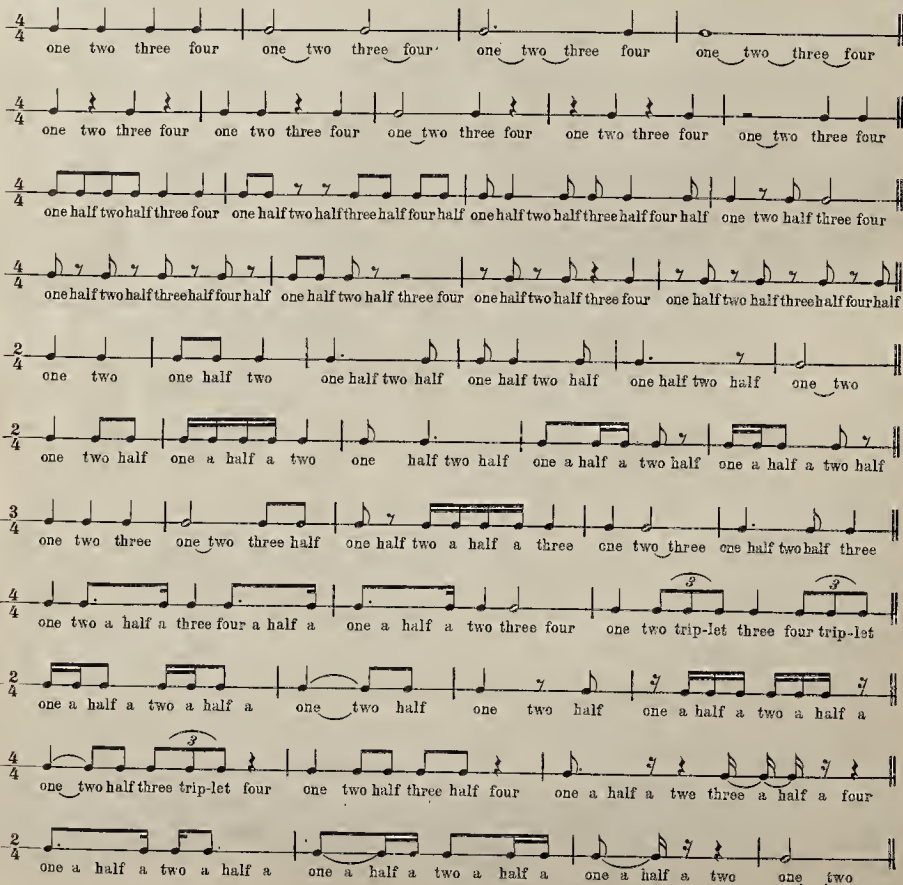
## Time and Rhythm Drill

The method of counting the time values of notes and rests given on this page will help students to play in correct time and give them a definite sense of rhythm- Repeat the formula aloud until memorized, afterwards practice with the metronome at a moderate tempo (vary the tempo).

The quarter note is the unit and receives one count or pulse- (*Keep strict time while counting*)- Tap the rhythm with a pencil or by clapping the hands.



M.M. ♩ = 60



4/4 one two three four one two three four one two three four one two three four

4/4 one two three four one two three four one two three four one two three four one two three four

4/4 one half two half three four one half two half three half four half one half two half three half four half one two half three four

4/4 one half two half three half four half one half two half three four one half two half three four one half two half three half four half

2/4 one two one half two one half two half one half two half one half two half one two

2/4 one two half one a half a two one half two half one a half a two half one a half a two half

3/4 one two three one two three half one half two a half a three one two three one half two half three

4/4 one two a half a three four a half a one a half a two three four one two trip-let three four trip-let

2/4 one a half a two a half a one two half one two half one a half a two a half a

4/4 one two half three trip-let four one two half three half four one a half a two three a half a four

2/4 one a half a two a half a one a half a two a half a one a half a two one two

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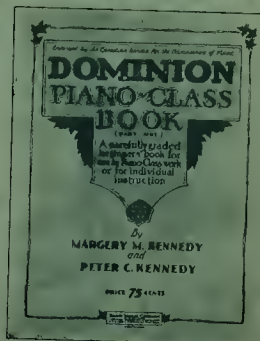
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